

QUEEN

SONG ALBUM

SHEER HEART ATTACK



EMI

FELDMAN/TRENTON

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SHEER HEART ATTACK SONG ALBUM

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Killer Queen

by FREDDIE MERCURY

1) She keeps — mo - et and chan - don
void com - pli - ca - tions she

in her pret - ty cab - in - et "let them eat cake" she says Just like Ma - rie An-toin - ette — a
nev - er kept the same ad - dress in con - ver - sa - tion she spoke just like a bar - on - ess —

Bb(D bass) E \flat 7(D \flat bass) A \flat (C bass) A \flat m(C \flat bass) E \flat (B \flat bass)

built in rem-ed - y for Krus - chev and Ken - ne - dy and an - y time an in - vi - ta - tion
met a man from Chi - na went down to Gei - sha Min - ah then a - gain in - ci - den - tal - ly if you're

B \flat 11 G7 Cm

you can de - cline — Ca - vi - ar and cig - a - rettes
that way in - clined — Per - fume came nat - u - ral - ly from — Par - is

B \flat 7 E \flat D7 Gm F7 B \flat Dm(A bass)

well versed in et - i - quette ex - traord-i nar - i - ly nice She's a kill - er queen —
for cars she couldn't care - less fas - tid - ious and pre - cise

Gm Dm Gm A7 Dm G7

gun pow - der, gel - a - tine, dy - na - mite — with a las - er beam gua - ran - teed to blow your

C B_b

mind — An - y time ooh 1 A7 Dm

G7 Cm To Coda ♫ C B_b

sa - tia - ble an ap - pe - tite wan - na try F. B_b (F bass) F7

B_b(F bass) F (F bass) F7 B_b (F bass)

2. To a -

2A Dm A Dm G7 Cm

G7 Cm Cm7(F bass)

F E(F bass) F Cm B_b

Cm B_b E_b B_b(D bass)

E♭7(D♭ bass) A♭(C bass) A♭m(C♭ bass) E♭(B♭ bass) B♭7

E♭(B♭ bass) B♭7

Drop of a

G7 Cm G7 Cm B♭ E♭

hat she's as willing as play-ful as a puss-y cat then mo-men-ta - ri - ly out of ac - tion

B♭ E♭ D7 Gm F B♭ F

tem - po - ra - ri - ly out of gas to ab - so - lut - ely drive you wild _____

B♭m F D.S. al Coda C B♭

wild _____ (She's out to get you) She's a what a drag

F B♭ (F bass) F7 B♭(F bass) F B♭(F bass) F7

F B♭ (F bass) F7 B♭(F bass) F B♭(F bass) F7

B♭ (F bass) E♭ E♭ Repeat ad lib. for fade

B♭ (F bass) E♭ E♭ Repeat ad lib. for fade

Brighton Rock

by BRIAN MAY

C# F# C# F# B E B E

1. Hap - py lit - tle day
2. "Jen - ny will you stay"

Jim - my went a - way
tar - ry with me pray

B E F#7 B E

met his lit - tle Jen - ny on a pub - lic hol - i - day a no hap - py pair they made so my

noth - ing 'ere need come be - tween us tell me love what do you say "Oh no I must a way to my

B E B E F#7

de - cor - ou - sly laid 'neath the gay il - lu - mi - na - tions all a - long the prom-en - ade it's so
mum in dis - ar - ray if my moth - er should dis - cov - er how I spent my hol - i - day it would

it would

A E B(D# bass) C#m G# C#m B

good to know there's still a lit - tie mag - ic in the air I'll weave my fare -
be of small a - vail to talk of mag - ic in the air I'll say my fare -

1 E 2 - C# F# C# F# 2 E

spell - well

C#m E A

Oh rock of ag - es do not crum - ble love is

B E C♯m F♯7 B7

breath - ing still Oh la - dy moon - shine down a lit - tle peo - ple

A E A

mag - ic if you (will _____)

E A G

ad lib. solos

C♯ F♯ C♯ F♯ B E

Jen - ny Pines a - way writes a

B E B E F♯7

let - ter ev - ery - day "We must ev - er be to - geth - er nothing can my love e - rase" "Oh

B E B E B E

no I'm com - prom-ised I must a - pol - o - gise if my la - dy should dis - cov - er how I

F♯7 A B E ad lib E(♭10)

spent my hol - i - days.

Tenement Funster

by ROGER TAYLOR

Simile accept.

Em Am Em Am
My new pur - ple shoes bin a -

Em G Dm
maz - in' the peo - ple next door And my rock - 'n' roll

C Cm D Dmaj7
for - ty fives bin' en - rag - in' the folks on the low - er floor

D7 D7 Em Am
I got a way with the girls on my block try my

Em Am Em
best to be a real in - di - vidu - al And when we go down to

G7 C Cm D Dmaj7 D7
smok - ies and rock they line up like it's some kind-a rit - ual

Em A7 Em A
Oh give me a good gui - tar and you can say that my hair's a dis - grace

Em G C7 Eb

or just find me an open car I'll make the speed of light out-ta this

D7 Em G 3 times ad lib.
G#m Bm

place.

Eb Em Am

I like the good things in life But

Em Am Em

most of the best things ain't free It's the same sit-u-a-tion just

G7 C Cm D Dmaj7 D7

cuts like a knife when you're young and you're poor and you're cra-zzy.

Dmaj7 D7 Spoken Em

young and you're cra-zzy young and you're cra-zzy young and you're cra-zzy Oh give me a

A7 Em A Em

good guitar and you can say that my hair's a dis-grace or just find me an

G C7 Eb D7 D

open car I'll make the speed of light out-ta this place.

Flick Of The Wrist

by FREDDIE MERCURY

C Cdim Fm (C bass) C (C bass) C Am

B

1. Dis - lo - cate your spine if you what don't I'm
sign say - ing he if says I'll have you see knee - dou - ble
say - ing if not you'll lie in - deep trou - ble

Em D

Mes - mer - ize you when he's tongue - tied
Pros - ti - tute your self he says cast

Em D Em D

sim - ply with those eyes (ooh_____) Syn - chron - ize your minds and see the
- rate your hu - man pride (ooh_____) Sac - ri - fice your your lei - sure days let me

Am B7 Em B

beast squeeze with - in him rise Don't look back don't look back (It's a rip -
you till you've dried_____) blow him a kiss and you're mad

Am7 D7 G7 C

Flick of the wrist and you're dead ba - by blow him a kiss and you're mad
off)

Am7

Flick of the wrist he'll eat your heart out a dig in the ribs and then a

C C# dim

kick in the head — He's tak-en an arm — and tak-en a leg — All this

D7 Em *Rall on \$* Am *Fine*

time hon-ey ba - by you've been had — 2. In -

2 B 3 times G C G

3 times

Em C C# dim D7 C C# dim

D7 Em B

Work my fing - ers to my bones I scream with pain I

Em D Em D

-duce you with his mon - ey make ma-chine cross col - late - ra - lize
(Big time mon - ey, mon - ey)

Em D Em D ad lib. D% al fine

-duce you to a mu - zak - fake ma-chine then the last good - bye.

Lily Of The Valley

by FREDDIE MERCURY

Am Dm Am Dm Am Dm Am G7

C G7(B bass) Am

am for - ev - er search - ing high and low but why does ev - 'ry - bo - dy tell me
Mes - sen - ger from sev - en seas has flown to tell the king of Rhye he's lost his

Dm G C G C

no Neptune have you please and the li - ly of the
throne Wars will of the seas is there time an ans - answer peace but the li - ly of the

G Am Dm Am Dm Dm A7

val - ley does - n't know I lie in wait with o - pen
val - ley does - n't know

Dm C7 F C C7

eyes I car - ry on thru storm - y skies I fol - low ev - 'ry course my king - dom for a

F C G C G C G

horse But each time I grow old ser - pent of the Nile re - lieve me for a while and

C G D. 5, al Coda

cast me from your spell and let me go

To Coda ♪

Am Dm C

Dear Friends

by BRIAN MAY

So dear friends your love— has gone on - ly tears to dwell u - pon I

dare not say as the wind must blow So a love is lost a love is won

Go to sleep and dream— a - gain soon your hopes will

rise and then from all this gloom life can start a - new and there'll

be no cry ing— soon.

Now I'm Here

by BRIAN MAY

D

(Simile bass)

C

Here I stand

D

C

G(B bass)

here I stand, look a - round a - round, a - round, a - round, a - round, a - round,

Gm(B♭ bass)

D

a - round, a - round a - round
(but you won't) see me (but you won't see me)
Now I'm here

D

C

G(B bass)

now I'm here
(Now I'm here, now I'm here,)
Now I'm there,

D

C

G(B bass)

now I'm there, now I'm there,
(Now I'm there,) I'm just a

A D(A bass) B E(B bass) B

Just a new love man her so yes you she

B7 E no chords

made me live a - gain.
made me live a - gain.

E D A

(2nd time only) Yeah. A A

B7(sus4) E

baby I was when you took m hand and the light of the night burned light
thin moon me in a smoke - screen sky where the beams of your love light

D A B7(sus4) E

bright chase And the people all stared did n't un - der - stand but you knew my name on
Don't move don't speak don't feel no pain with a rain run - ning down on my

I B E A D B7 E D^b G^b

sight What - ev - er came of you and me A - me - ri - ca's new

E_b A_b E *spoken* F_#

bride to be Don't wor - ry ba - by I'm safe _____ and sound

G *ad lib.* B

down in the dun - geon just peach - es and me _____ Don't I

2 E A D G C A D B E

face your match - es still light up the sky and ma - ny a tear lives

D_b G_b D

on in my eye _____ Down in the ci - ty just hoo - pie and me

B E(B bass) B

Don't I love him so _____ don't I

E A B E A B

love him so _____ What -

G C A D B E D_b G_b

ev - er comes of you and me I love to leave | my mem - or - y with

A musical score for a bass instrument in D major. The key signature is one sharp (F#). The tempo is indicated as 'Moderato'. The lyrics are: 'you Now I'm here now I'm here think I'll stay'. The vocal line consists of eighth notes and sixteenth-note patterns. The bass line features sustained notes and eighth-note patterns. The score includes a treble clef, a sharp sign, a bass clef, and a sharp sign.

A musical score for a vocal performance. The vocal part is in A major (two sharps) and the piano part is in E major (one sharp). The vocal line starts with a melodic line over a piano accompaniment of eighth-note chords. The lyrics "down in the ci-ty just you and me" are written below the vocal staff. The piano part features sustained notes and eighth-note chords.

ad lib.

B

A musical score for a single melodic line. The key signature is two sharps. The melody consists of eighth and sixteenth note patterns. The lyrics "Don't I love you so" are written below the notes. Chord symbols are placed above the staff at various points: E, A, B, E, and A.

A musical score for a single melodic line, likely for a solo instrument like a flute or recorder. The score consists of five staves of music. The first four staves begin with a treble clef, a key signature of one sharp (F#), and common time. The first staff ends with a double bar line and a repeat sign, leading to the second staff. The second staff begins with a repeat sign and ends with another double bar line and repeat sign, leading to the third staff. The third staff begins with a repeat sign and ends with a double bar line and repeat sign, leading to the fourth staff. The fourth staff begins with a repeat sign and ends with a double bar line and repeat sign, leading to the fifth staff. The fifth staff begins with a repeat sign and ends with a double bar line and repeat sign. The lyrics are written below the music: 'ad lib.' followed by a short melodic line labeled 'B', then 'E', then 'A', then 'B', then 'B7', then 'go', then 'go', then 'go'. The 'go' lyrics are connected by a horizontal line under the notes.

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The vocal line starts with a quarter note followed by an eighth note, then a sixteenth note followed by another eighth note, and so on. The lyrics 'little queen-ie.' are written below the staff. The score includes dynamic markings such as 'ad lib.' and 'B7'.

In The Lap Of The Gods

by FREDDIE MERCURY

Musical score for the first vocal line. The key signature is C major (no sharps or flats). The tempo is indicated by a 'C' (common time). The vocal line consists of sustained notes and short melodic phrases. The lyrics 'Ah ah ah ah ah' are written below the notes. A dynamic marking '\$p' is placed above the first two notes. The chord 'Dm' is labeled above the third note. The vocal line ends with a long sustained note.

Musical score for the second vocal line. The key signature changes to C major (no sharps or flats). The tempo is indicated by a 'C' (common time). The vocal line consists of eighth-note patterns. The lyrics 'no chords' are written above the notes. The vocal line ends with a measure of eighth notes followed by a fermata over the next measure.

Musical score for the third vocal line. The key signature changes to E minor (one sharp). The tempo is indicated by a 'C' (common time). The vocal line consists of eighth-note patterns. The lyrics 'ah ah leave it in the' are written below the notes. The vocal line ends with a measure of eighth notes followed by a fermata over the next measure.

Musical score for the fourth vocal line. The key signature changes to E minor (one sharp). The tempo is indicated by a 'C' (common time). The vocal line consists of eighth-note patterns. The lyrics 'lap of the Gods' are written below the notes. The vocal line ends with a measure of eighth notes followed by a fermata over the next measure.

Musical score for the fifth vocal line. The key signature changes to G major (no sharps or flats). The tempo is indicated by a 'C' (common time). The vocal line consists of eighth-note patterns. The lyrics 'ah ah' are written below the notes. The vocal line ends with a measure of eighth notes followed by a fermata over the next measure.

1. I live touch my your
2. I live touch my your

Musical score for the sixth vocal line. The key signature changes to F major (one sharp). The tempo is indicated by a 'C' (common time). The vocal line consists of eighth-note patterns. The lyrics 'life lips for you with mine' are written below the notes. The vocal line ends with a measure of eighth notes followed by a fermata over the next measure.

think but all in my the thoughts end with I you leave and it on - ly to the

Am Dm Am Fm G7

you Lords An - y thing you ask I do for you

2 Am Gm7 C7

god What more can I do leave it in the lap of the gods I leave it to

Gm7 C7 E♭dim

you leave it in the lap of the gods leave it in the lap of the gods

Gm C7 Gm7 C7

god I want you to leave it in the lap of the gods

Fm7 B♭7 F B♭

leave it in the lap of the gods lap of the

F B♭ F Gm

god

Gm Cm

Repeat ad lib for fade

Stone Cold Crazy

by FREDDIE MERCURY, BRIAN MAY,
JOHN DEACON and ROGER TAYLOR

The musical score consists of six staves of music. Chords indicated above the staff include Gm, C, Gm, Bb, and Bb. The lyrics are as follows:

Sleep-ing ve - ry sound-ly on a
Walk-ing down the street shoot-ing

Sat - ur - day morn - ing I was dream - ing I was Al Ca - - pone — There's a
peo - ple that I meet with my rub - ber Tom - my wa - - ter gun —

rum - our go - ing round got - ta clear out - a town I'm I smell - ing like a dry fish and
here come the dep - uty he's gon - na come and getta me I gotta get me get up and

bone — Here come the law gon - na break down the door gon - na juice
run — They got the si - - rens loose I ran right out a juice

car - ry me a - way once more Nev - er I nev - er
they're gon - na put me in a cell If I

nev - er want it an - y - more got - ta get a - way from this stone cold floor
can't go to Heav - en will they let me go to Hell

C

B_b

To Coda ♪

Cra cra : zy zy Stone Stone cold cold cra cra : zy zy you know know

G_m

B_b

G_m

C

H

ad lib.

G_m

Rain - y af - ter - noon I got - ta blow a ty - phoon and I'm play - ing on my slide trom -

Got - ta get a - way from this stone old floor ____ cra -

Will they let them go to Hell ____ cra -

B_b

B_b

B

D.S. al Coda

♪ CODA

G

Misfire

by JOHN DEACON

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The first four staves show a vocal line with chords G, C, G, C, G, C, G, C. The fifth staff begins with G, D7, Em, followed by lyrics: "car - ry on Don't you know hon - ey that love's a game it's". The sixth staff starts with Em, A7, C, Em, followed by lyrics: "al - ways hit or miss So take your aim got to hold on tight". The seventh staff begins with A7, C, G, C, G, C, followed by lyrics: "Shoot me out of sight don't you mis - fire Fill me up -". The eighth staff starts with G, C, G, D7, Eb, followed by lyrics: "with the de - sire to car - ry on". The ninth staff continues with Bb, Db, Ab, Dbb7, Eb7, F7.

A musical score for a solo voice and piano. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment features a bass line with sustained notes and harmonic chords. The lyrics are: "Don't you mis - fire ____ fill me up ____". Chords indicated above the staff include Bb, Eb, Bb, and Eb.

A musical score for a vocal performance. The score consists of a single staff with a treble clef and a key signature of one flat. The music is in common time. The lyrics are as follows:

with the de - sire _____ to car - ry on Your gun is load - ed and

The chords indicated above the staff are B♭, E♭, B♭, F7, and Gm.

C7 E♭
Gm

point-ing my way there's on - ly one bul - let _____ so don't de - lay

A musical score for a vocal performance. The key signature is B-flat major (two flats). The first measure shows a C7 chord with lyrics "fire me". The second measure shows an E-flat chord with lyrics "high - er". The third measure starts with a rest followed by a melodic line. The fourth measure starts with a rest followed by a melodic line. The fifth measure starts with a rest followed by a melodic line. The sixth measure starts with a rest followed by a melodic line. The seventh measure starts with a rest followed by a melodic line. The eighth measure starts with a rest followed by a melodic line. The ninth measure starts with a rest followed by a melodic line. The tenth measure starts with a rest followed by a melodic line.

Musical score for piano showing a melodic line with dynamic markings (p, f) and a harmonic progression. The score consists of two staves. The top staff shows a melodic line with notes and rests, starting with a B-flat and ending with an E-flat. The bottom staff shows harmonic notes corresponding to the chords in the melody. The score includes lyrics "fire" and "water" at the bottom.

Repeat ad lib for fade

A musical score consisting of six measures of music on a single staff. The key signature is one flat, indicated by a bass clef and a flat sign. Measure 1 starts with a quarter note followed by a eighth note, a quarter note, and a eighth note. Measure 2 starts with a half note. Measure 3 starts with a quarter note followed by a eighth note, a quarter note, and a eighth note. Measure 4 starts with a half note. Measure 5 starts with a quarter note followed by a eighth note, a quarter note, and a eighth note. Measure 6 starts with a half note. Above each measure, the note heads are labeled with their respective pitch names: D-flat, G-flat, E-flat, A-flat, E-flat, and A-flat.

Bring Back That Leroy Brown

by FREDDIE MERCURY

C G7 C G7 C G7 C G7+
Bring back, bring back, bring back that Leroy Brown Yeah

C G7 C G7 C G7 C G7+
bring back, bring back got - ta ring that Leroy Brown Yeah

C G7 C E7 Am
1. Bet your bot - tom dol - lar bill you're a play boy yeah,
2. Big bad Le - roy Brown he got no com-mon sense no yeah,
no he

C F C Dm7 E dim C(E bass)
dad - dy cool with a nine - ty dol - lar smile(ooh style (ooh can't

Am E7 Am
(Yeah) Took stand my mon - ey out of this gra - ti - tude and he git right my - out of this

Cdim C B Bb A7 G7 Dm Bb G7
town well I got - ta get - ty up steady up shoot him down got - ta hit that la - ti -
sen - tence got - ta get out of the heat step into the shade got - ta get me there dead or a -

C G9 C
tude babe babe Simile accpt. Wooh wooh

big bad Le - . roy wooh wooh wooh wooh

A musical score for a single melodic line. The score consists of two staves. The first staff begins with a treble clef, followed by a series of notes and rests. The lyrics "big bad Le - roy" are written below the notes. The second staff begins with an "Am" chord, followed by an "E7" chord with a curved line above it, and ends with an "Am" chord. The lyrics "Brown" are written below the notes.

Musical notation for the first line of the song 'Bring Back That Leroy'. The key signature is C major (one sharp). The chords are C, G7+, C, G7, C, G7, C, G7. The lyrics are: Bring back, bring back, bring back, that Ler - roy.

A musical score for a single melodic line. It features a treble clef, a key signature of C major (no sharps or flats), and a common time signature. The score consists of five measures. Measure 1 starts with a quarter note followed by a dotted half note, labeled 'C G7+'. Measure 2 starts with a quarter note followed by a half note, labeled 'C G7'. Measure 3 starts with a quarter note followed by a half note, labeled 'C G7'. Measure 4 starts with a quarter note followed by a half note, labeled 'C G7'. Measure 5 starts with a quarter note followed by a half note, labeled 'C G7'. Below the staff, lyrics are written in a bold, sans-serif font: 'Brown Yeah' (measures 1-2), 'bring back,' (measures 3-4), and 'got - ta ring that Le - roy' (measure 5). The lyrics are aligned with the corresponding notes.

A musical score for 'Breakdown' by Lynyrd Skynyrd. The score consists of a single staff with a treble clef. It features a series of notes and rests corresponding to the lyrics: 'Brown Yeah', 'big ma - ma Lu - lu Belle', 'she had a ner - vous break down'. Above the staff, the chords are indicated as C, G7 +, C, G7, and C. The lyrics are written below the staff.

spoken. E7 Am C G7 C (Bbass) Em

She had a ner-vous breakdown Le - roy's tak - en her hon - ey chile a - way -

A musical score for a vocal performance. The lyrics are: "less I be mis - tak - en this is what she said Big bad Le - roy,". The chords are Dm, F, B7, G7, and C. The tempo is marked as *A Tempo*. The first measure includes a dynamic marking *rall.* (rallentando).

C E7 Am G7 C G7

big bad Le - roy I'm gon-na get that cu - tie pie

C G7 C C G7 C G7+

Bring back, bring back got - ta ring that Le - roy brown yeah

C G7 C

Big bad caused a might - y fine sen - sat - tion

E7 Am C F

Yeah, yeah gone and got him - self el - ec - ted pres - i - dent

C Dm7 Eb dim C(E bass) F A7

dent (We want) Le - roy for pres - i - dent

D7 G7 C Em(B bass) Am C(G bass)

Next time you got - ta hit a bit - ty bad - dy weath - er

C Em(B bass) Am C(G bass) C Am C G(B bass)

this time like a shimmy shammy leather big boy bad boy Le - roy I don't care where you

Am Cdim ad lib. G7 C G7+ C G7 C

get him from _____ Bring that big bad Le - roy back want him back

She Makes Me (Storm Trooper In Stilettos) 27

by BRIAN MAY

1.

D A D(A bass) A D(A bass) A D(A bass) A D(A bass) A D(A bass)

A D(A bass) A D(A bass) A D(A bass) A D(A bass)

love know know I'm jealous she makes me her her she is my she makes me I'd love her

A D(A bass) A D(A bass) C G

heart need still she is my love she is my love she is my love she is my my

1 A D(A bass) A D(A bass) **2** A D(A bass) A E7

love 2. I love love

A E A D

who who knows who she'll make me as I lie in her cocoon and the
who who knows where my dreams will end I'll fol low as they grow but the

A C#7 F#m B7 D

world world will will sure - ly how heal long my I'll ill's take I'm and warm if and I'm ter - ri - fied she makes me
she makes me

D.S. al Coda

To Coda ♪ (No repeat, take 2nd time bar)

A D(A bass) A D(A bass)

so so I

C

love

Dm7

she is my love

CODA A

D(A bass)

she is my

In The Lap Of The Gods Revisited

by FREDDIE MERCURY

D
It's so eas - y — but I can't do it so ris - ky but I got - ta chance it It's so
- gin - ning — there's no end - ing there's no mean - ing — in my pre-tend-ing Be .

Em E♭ dim Em A9
fun - ny there's nothing to laugh a - bout my mon - ey — that's all you wan - na talk a - bout I can
- lieve me life goes on and on and on for - give me — when I ask you where do I belong you say

F#m D7 D (C#bass) (C#bass) B7 Em A7 D D7 (C bass) B7
see what you want me to be but I'm no fool — } It's in the lap of the gods
I can't set you free from me but that's not true }

Em G A7 D Em 1G A7
Wo wo la la la I can see what you want me to be — but I'm no fool. 2. No be .

2 G A7 D D7 (C bass) B7 Em G A7
be — but I'm no fool — it's in the lap of the gods Wo wo la la la wo

D Em G A7 Repeat for fade
wo wo la la wo wo wooh — { but that's not true — } but I'm no fool — It's in the

QUEEN

SHEER HEART ATTACK SONG ALBUM

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BRIGHTON ROCK
KILLER QUEEN
TENEMENT FUNSTER
FLICK OF THE WRIST
LILY OF THE VALLEY
NOW I'M HERE
IN THE LAP OF THE GODS
STONE COLD CRAZY
DEAR FRIENDS
MISFIRE
BRING BACK THAT
LERoy BROWN
SHE MAKES ME
(stormtrooper in stilettos)
IN THE LAP OF THE GODS
revisited

